THE Power of Sympathy is generally accepted as the first American novel, yet its right to that title could be, and has been, the subject for dispute. As in many arguments over such distinctions, the validity of the title depends on the definition of its terms. The first novel by a native of the territory now comprising the United States is The Life of Harriot Stuart (London: J. Payne and J. Bouquet, 1751), by Charlotte Ramsay Lennox.\(^1\) Born in 1720, somewhere in New York State, possibly in Albany, Charlotte was the daughter of James Ramsay, a British army officer. After spending her childhood in America, she was sent to England in 1735, never to return to her native land. Her literary career produced a number of novels and translations which add little to

\(^1\) For biographical data, see M. R. Small, Charlotte Ramsay Lennox: An Eighteenth-Century Lady of Letters (New Haven, Conn., 1935). The DNB and DAB articles are convenient summaries, although the latter misdates Harriot Stuart as 1750.
eighteenth-century letters, and she is best re­membered for her friendship with Samuel John­son, who gave an all-night party in honor of the publication of her first novel, *The Life of Harriot Stuart*. This two-volume novel con­tains autobiographical elements, some of which describe what must be the author’s youthful ex­periences in America. Otherwise, the novel is nothing more than a conventional combination of the ingredients of sentimental romance and the novel of manners, and it can be called Amer­ican only by the accident of its author’s birth.

Robert H. Elias has proposed a candidate for the title of “first novel written by an American citizen” in *Adventures of Alonso: Containing Some Striking Anecdotes of the Present Prime Minister of Portugal* (London: John Bew, 1775). If Elias’s attribution of this work to Thomas Atwood Digges, a native of Warburton Manor, Maryland, and a friend of no less an American than George Washington, can be ac­cepted, *Adventures of Alonso* can also be called American by accident of its author’s birth. But the place of its composition and publication are not American, and, more important, the novel
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itself does not contain American elements. Even the title-page designation, “By a Native of Maryland, some years resident in Lisbon,” seems to have been reserved for promoting the sale of a later issue of the work in this country.

Lyle H. Wright’s American Fiction 1774-1850 contains three entries which antedate The Power of Sympathy (1789), but none of the three can be a candidate, strictly speaking, for the title of first American novel. Francis Hopkinson’s A Pretty Story: Written in the Year of Our Lord 2774 (Philadelphia: John Dunlap and Williamsburg: John Pinkney, 1774) is a very short allegorical history of the relations between Great Britain and the American colonies down to the appointment of General Gage as colonial governor of Massachusetts. The pseudonymous The Golden Age; or, Future Glory of North America by an Angel to Cela­don, in Several Entertaining Visions (n.p., 1785) is another slight political allegory, only sixteen pages long. The title alone of Peter Markoe’s The Algerine Spy in Pennsylvania; or, Letters Written by a Native of Algiers on the Affairs of the United States in America,

3 Lyle H. Wright, American Fiction 1774-1850: A Contribu­tion toward a Bibliography (San Marino, Calif., 1948), p. 311.
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*from the Close of the Year 1783 to the Meeting of the Convention* (Philadelphia: Prichard & Hall, 1787) betrays the work's closer kinship to political tract than novel.

*The Power of Sympathy* remains the most likely candidate for the honor of being called the first American novel. It is certainly a novel, that is, a sustained fictional narrative in prose. The two volumes in which it originally appeared amount to almost three hundred pages. Further, although there are sources in actual events for certain elements of the plot, and although the title page displays the oft-repeated claim "Founded in Truth," the work is presented as fiction. Finally the narrative is carried on by means of the epistolary technique, a highly conventional eighteenth-century device for presenting fictional narrative. One thing is certain: in his Preface the author defends the work specifically against the charges leveled at novels and makes it clear that the author’s intention was that the work be considered a novel. And the novel is thoroughly American. The plot is set in New York, Rhode Island, and Boston; the fictional world of the book is consistently that of the young Republic. The work was also unquestionably written and published in the United States. *The Power of Sympathy*, therefore, deserves the distinction, first claimed for
it in contemporary advertisements,⁴ of being the first American novel.

II

The first edition of *The Power of Sympathy* is anonymous. The only detail it contains which can be construed as in any way providing information about the author is the first line of the verse on the title page, “Fain would he strew Life’s thorny Way with Flowers.” There is a possibility, however slight it may be, that the masculine pronoun of this line, if taken literally, points to a male author of the book. But there is no stronger piece of evidence concerning the authorship within the book itself. Nor was there any contemporary witness who named the author in print.

In the course of the nineteenth century, however, a persistent tradition grew up that Mrs. Sarah Wentworth Apthorp Morton,⁵ a minor poet better known by her pseudonym, Philenia,

⁴ See the “Bibliographical Note” by Milton Ellis, prefixed to the Facsimile Text Society reproduction of *The Power of Sympathy* (New York, 1937).

was the author of the novel. The origin of this tradition is obscure, but it is apparently connected with the notorious Ophelia episode, which is contained in Letters XXI–XXIII of the novel and provides the subject for the engraved frontispiece. This episode recounts the tragic story of the seduction and consequent suicide of Fanny Apthorp, Mrs. Morton's sister; only the names are changed to throw a very thin veil of fiction over the widely rumored actual scandal. In the story, Ophelia (Frances Theodora Apthorp) is seduced by her sister's husband, Martin (Perez Morton). After their illicit relationship produces a child, Ophelia's father, Shepherd (Charles Apthorp) is bound and determined to bring about a settlement. Just before a scheduled confrontation of the various parties, Ophelia (Fanny) poisons herself. The frontispiece depicts the scene as Mr. and Mrs. Shepherd discover their dying daughter, who gasps, "O Fatal! Fatal Poison!"

Perhaps the association in the popular mind of the Morton scandal with the novel gave rise to the attribution of the book to Mrs. Morton, even though she would have been the last person to want to publicize a family scandal. The earliest written record of this attribution is in a manuscript note by Samuel Jennison made

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sometime in the middle of the century. The earliest appearance of the attribution in print is in 1878: "The seduction of a near and dear relative is said to have formed the groundwork of the first American novel, The Power of Sympathy, written by Mrs. Morton in 1787." It is noteworthy that this statement misrepresents the importance of the Ophelia episode to the novel and also errs in its date.

In 1894 a Boston publisher issued a bulky edition of the novel, designed to appeal to the antiquarian interests of prospective purchasers. In his introduction, dated June 19, 1894, to this edition, Walter Littlefield attributes the work to Mrs. Morton, and the title page reads: "By Mrs. Perez Morton (Sarah Wentworth Apthorp)." A second reprint of the novel, in installments, began in the October, 1894, issue of the Bostonian. Here, Arthur W. Brayley's preface repeats the attribution to Mrs. Morton and supplies an assortment of conjectural biographical data about the Mortons.

In the December, 1894, issue of the Bostonian, Brayley first announced that the traditional ascription of the novel to Mrs. Morton

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6 Ibid., pp. 109-10.
had been questioned. Although he did not question the attribution in his October preface, Brayley wrote in December:

What first caused me to suspect that "Philenia" was not the author was the fact of her living in perfect happiness with her husband until his death, a circumstance that would not be countenanced by a temperament that would give to the world the details of such disgraceful affairs as those enacted in her household, and even though the identity of the real actors was concealed by fictitious names, the affair was so shocking and the persons in the real drama were so well known that the author might as well have given the correct names, so shallow was the disguise.

This speculation does, of course, seem sound; however, the real agent disputing the traditional ascription was not Brayley himself, but rather a niece of William Hill Brown's still living in 1894, one Rebecca Volentine Thompson. Brayley's "informant" supplied him with information about the various children of Gawen Brown, including the fact that Brown

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8 Arthur W. Brayley, "The Real Author of 'The Power of Sympathy,'" Bostonian I, No. 3 (December, 1894), 224-33.
9 Ibid., p. 229.
had written *The Power of Sympathy*. According to the story given Brayley, the Apthorps and the Browns were intimate friends. Young William was, therefore, thoroughly acquainted with all of the details of the “horrible affair” and was thus furnished with the “material for a strong story.” Further, Brown’s niece added an interesting, if very possibly apocryphal, anecdote:

> After the manuscript of the novel was finished, William read it to her [Catharine Byles] the day before it found its way to the hands of Mr. Isaiah Thomas, the printer. The identity of the author was soon discovered and Mr. Apthorp was greatly angered at the turn of affairs. When Mrs. Apthorp called on Mrs. Brown in reference to the subject she exclaimed, “Oh, why did Willie do such a thing when we were such good friends?”

> To which the latter replied, “The names are fictitious.”

> “But,” answered Mrs. Apthorp, “everybody knows whom he means.”

Whatever doubts one may have about this mixture of recollection and supposition, Brayley

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10 Ibid., p. 232.
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was convinced by Mrs. Thompson's testimony, and the remaining installments of the novel appeared under William Hill Brown's name.

The first scholar to examine the problem of the authorship of the novel was Milton Ellis. In 1931, in collaboration with Emily Pendleton, he published the monograph *Philenia: The Life and Works of Sarah Wentworth Morton, 1759–1846*. The thorough research on which the monograph is based failed to uncover any positive evidence identifying Mrs. Morton as the author of *The Power of Sympathy*. Indeed, any such hypothesis conflicts sharply with the picture drawn of Mrs. Morton's devotion to and pride in her family as well as her pattern of literary activity. *Philenia* convincingly destroys for all time any attempt to attribute the novel to Mrs. Morton. In 1933 Ellis argued for filling the void he had created with the name of William Hill Brown.¹¹ In addition to the masculine pronoun in the verse appearing on the title page of the novel, Ellis cited two small bits of newly discovered contemporary evidence. The first of these is a reference in a contemporary letter in a newspaper to an "amiable youth" as the author of the novel. Second, and perhaps

more significant, is the fact that in a contempo-
rary dramatic piece which satirizes the Mortons,
the character who represents Perez Morton
refers to the author of *The Power of Sympathy*
as *****, which can easily represent Brown.
Ellis also undertakes to defend the reliability
of Mrs. Thompson’s recollections as reported
to Brayley in 1894. According to Ellis, Mrs.
Thompson was a competent authority, was in
a position to know whereof she spoke, and was
accurate concerning verifiable matters. The
circumstantial case for Brown’s authorship was
thus established, but absolute proof was not
forthcoming.

It has been claimed that the presentation copy
of the novel in the Clifton Waller Barrett Col-
lection at the University of Virginia “may be
said to have settled beyond any doubt the ques-
tion of authorship.” 12 The copy to which refer-
ence is made contains the following inscriptions:
[Vol. I] Mr. Wm. P. Jones. | from his friend
| & humble servant | The Author. [Vol. II]
Wm. H. Brown | to | Wm. P. Jones. Were it
possible to establish the authenticity of both of
these inscriptions, there would be absolute proof
of Brown’s authorship. But the inscription in

12 Clifton Waller Barrett, “Contemporary Collectors X:
The Barrett Collection,” *Book Collector* V (1956), 223.
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the second volume, the one containing Brown’s name, does not match in age of ink and in handwriting that in the first volume. Apparently, the former is the product of a zealous hand who wished to transform the high degree of probability in favor of Brown’s authorship into certainty. Although the seemingly authentic inscription in the first volume does establish this as a presentation copy, without the additional evidence of the second inscription this copy hardly serves as absolute proof of Brown’s authorship.

A final argument supporting Brown as author is the relationship of The Power of Sympathy to another novel, Ira and Isabella, published in 1807 as “By the Late William H. Brown, of Boston.” The primary plot of both novels is the same.\(^{13}\) Two lovers who plan to marry are warned of the dire consequences of their union. When they ignore these warnings, they learn that because of their parents’ indiscretions, their marriage would be incest. Whereas the plot of The Power of Sympathy ends tragically, the plot of Ira and Isabella ends happily when it is revealed that the lovers’ fathers are not in fact one and the same. The similarity of the two works extends to details of diction, imagery,


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sentence structure, and even to common mis-spellings. In *Ira and Isabella* Brown was apparently attempting another version of the Harriot-Harrington plot in *The Power of Sympathy*.

The accumulated evidence pointing to Brown as the author of *The Power of Sympathy* produces a high degree of probability that he wrote the novel. Contemporary allusions to the author are not inconsistent with the case for Brown. The first attribution of the novel to him is on the basis of apparently reliable testimony. The work fits logically into the pattern of his literary activities. Barring the discovery of new documentary evidence, definite proof of Brown's authorship may never be established; until such a discovery is made, the assignment of the novel to Brown is a sound working hypothesis.

Unlike the traditional ascription of the novel to Mrs. Morton, a theory which faded quickly under the glare of scholarly investigation, another persistent rumor has been associated with the book. In 1850 Joseph T. Buckingham referred to the fact that as soon as the novel had been published, there was a concerted attempt to suppress it, "by purchasing and destroying all the copies that could be found." 14 Mrs. Thompson's testimony to Brayley in 1894 con-

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14 Joseph T. Buckingham, *Specimens of Newspaper Literature* (Boston, 1850), I, 323.
firms the theory of suppression: "When the young man saw the distress caused by the publication of the story he readily agreed to stop the sale of the book and have the volumes destroyed."  

Ellis's investigations show that if there indeed was an attempt to suppress the novel, that attempt was not totally effective. He cites advertisements in catalogues dated 1792 and 1793 and records transactions involving copies in those years. He also repeats, from the Boston Transcript of 2 May 1867, the report of the discovery of "a dozen fresh and uncut copies in an old trunk."  

In view of the fact that only one of the twenty odd copies extant is actually in uncut state, this "discovery" either did not take place or is reported inaccurately.

Richard Walser was the first to discover contemporary testimony referring to an attempt to suppress the novel. In a scurrilous skit entitled Occurrences of the Times. Or, the Transactions of Four Days. Viz.—From Friday the 16th, to Monday the 19th January, 1789, Walser discovered references to The Power of Sympathy

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17 Ibid., p. 366.
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in five of the ten scenes. The most colorful reference finds Mr. Sidney's [Perez Morton's] servant Debauchee saying:

O, Lord — O, Lord — shuch work — poor masser I pity him — He is swaring and tar­ing, and says dam you madam to my misse, you are calm — and dare is, he says, a Nobel coming out nes week, cal'd the Trumpets of Nature, and he be dam'd if he don't blow ebery body's brains out. . And he says its a scrilous piece; and he will fascinate de man in de dark, and be de deth of him; and he says, dem dam'd puppys Tedy and Fum, de printers, have put a graf in de papers; and so we shall see it nes week. 19

More to the point here are Sidney's words in a later scene:

I wish to consult you upon a damn’d scurrilous Performance, that I hear is now in the booksellers hands; I would fain suppress it, if possible; I have been to the Printers, and have given them a damn’d warm dose; but for fear it should not take effect, I wish to solicit your assistance, in tracing the author of this infernal book, and try what can be done with him; for by my maker I swear, some of us must die; I cannot sup-

19 Ibid., p. 354.

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port it Sir; only think of my situation; a family and connections that are dear to me; carry your ideas a little farther, and behold my son reading a book, where his father is branded with the opprobrious epithet of villain.

This contemporary reference makes it clear that there was apparently some sort of attempt to suppress Brown's scandalous work. Whatever action was taken was neither thorough nor effective; new copies were available from the publisher soon thereafter and numerous copies survive today.

III

William Hill Brown was born in 1765, most probably in late November, the son of Gawen Brown and Elizabeth Hill Brown. Gawen Brown had come to Boston from Northumberland, England, and made a name for himself in his adopted country as a clockmaker. Eliza-

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beth Hill Adams, a widow, became his wife after the death of his second wife, Elizabeth Byles Brown, a daughter of Reverend Mather Byles and great-granddaughter of Increase Mather. Gawen Brown had two children by his third wife: William Hill Brown and Elizabeth (Eliza), who was to marry John Hinchborne in 1791. William was christened at the Hollis Street Church, Boston, on 1 December 1765. No specific facts concerning his childhood are recorded, but he certainly developed an interest in literary affairs from his schooling and from his "aunt" (actually, the half-sister of his father's second wife), Catharine Byles. He was acquainted with the various literary figures active in Boston in the 1780's. He was also obviously acquainted with Boston gossip, specifically with the tragic affair between Perez Morton and his sister-in-law Frances Apthorp.

Brown's career as a publishing author began in January, 1789, when he was twenty-four. In that month *The Power of Sympathy* was issued from the press of Isaiah Thomas. January, 1789, also witnessed the founding of Thomas's...
Massachusetts Magazine, to which Brown contributed a prose tale, “Harriot: or, The Domestic Reconciliation.” The scandal produced by the publication of his novel was the occasion for two minor dramatic efforts, Occurrences of the Times (probably not by Brown) and The Better Sort, which has been attributed to Brown. His contributions to periodicals include a series of literary and political essays under the title of “The Yankee,” which appeared in the Boston Columbian Centinel from September to December, 1790. Various poetry and prose appeared in both the Massachusetts Magazine and the New England Palladium, some of which bear the pseudonym of “Pollio.”

In 1792 Brown made his way south to Murfreesborough, North Carolina. His younger sister, Eliza, had married John Hinchborne in September of 1791, and the couple had moved to the Hinchborne family plantation there. Why Brown traveled thither is a matter of conjecture. Perhaps a change of scene was prescribed to bring him to his senses and make him abandon his literary pursuits for a more profitable and respectable profession. Perhaps his Bohemian inclinations threatened to produce another scandal like that which attended the

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publication of his novel. In any event he headed south, apparently with the determination to study the law. The death of his sister in January, 1793, was the occasion for his “Elegy on Mrs. Eliza H.,” published in the 13 March 1793 issue of the Halifax North-Carolina Journal.

About this time, Brown began a study of the law under General William Richardson Davie in Halifax. How much of Brown’s attention was actually devoted to the law is questionable; his heart was still in letters. In the April 3 issue of the Journal, he published a poem “Death of Louis XVI,” signed “Columbus.” The July 3 issue of the Journal contained a one-hundred-line verse fable in iambic pentameter entitled “The Lion and the Tarapen,” also signed “Columbus.” Brown’s last appearance in print during his lifetime was as the author, again using the pseudonym “Columbus,” of an essay entitled “Education,” which appeared in the July 10 issue of the Journal. In this essay Brown was defending the movement to establish the University of North Carolina, a cause championed by his legal mentor, Davie. Toward the end of August, 1793, an epidemic struck the area, and Brown soon fell victim to what
was probably malaria. The September 11 issue of the *Journal* carried the following obituary:

DIED, after a short illness, at Murfreesborough, on the 2d instant, in the 27th year of his age, Mr. WILLIAM HILL BROWN, formerly of Boston, but lately of this town, where he was pursuing the study of the law.

In this gentleman were united every virtue and qualification, which an uncommon genius and insatigable [*sic*] application to study had rendered into general usefulness: But that accomplishment, which of all others shone conspicuously in him, and was his most proper and peculiar characteristic, was that richness of fancy and copiousness of expression, which upon all occasions made him serviceable, not only in a social but civil capacity. In his writings, he was concise but comprehensive—sublime and elegant—a little satirical at times, yet always pleasing and entertaining—In conversation, he was affable and polite—witty and winning:—It will be useless to illustrate his piety—the conduct of his life in general and his sickness in particular, has given sufficient testimony thereof—his loss is great both to his friends and country.

“Of manners gentle, of affections mild;
In wit, a man—simplicity, a child:
With Attic salt, he season’d many a page,
Form’d to delight at once and lash the age:

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A good companion and a faithful friend,
Unblam’d thro’ life, lamented in his End.
Thus say the good and worthy, with a tear,
Striking their pensive bosoms—

BROWN lies here.”

Although Brown’s life ended in Murfreesborough in 1793, he enjoyed a posthumous literary career of sorts. In the fall of 1793, his “aunt” Catharine Byles wrote Davie asking him to return to her the manuscript of Brown’s play “The Tragedy of Major Andre.” On 11 March 1797, “Margaret Brown, as Proprietor” copyrighted a tragedy entitled, “West Point Preserved or the Treason of Arnold,” which was performed at the Haymarket Theatre, Boston, in April. Brown’s relatives were clearly interested in keeping his literary productions alive. After the passage of another decade, there was a flurry of publication from manuscripts by Brown unpublished at his death. A series of verse fables and numerous other items appeared in the Boston Magazine and the Emerald between 1805 and 1807. More important was the publication of his second novel, Ira and Isabella: or The Natural Children. A Novel, Founded in

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Fiction (Boston: Belcher & Armstrong, 1807). Its title page states: "A Posthumous Work. By the late William H. Brown, of Boston." After the publication of this second novel, Brown's name passed quickly into obscurity until his niece stepped forward in 1894 and announced that he was in fact the author of the first American novel.

IV

The Power of Sympathy is not, as might be expected, a feeble echo or slavish imitation of a single British novel; it reflects a number of literary influences. The epistolary form ultimately derives from Samuel Richardson, whose Pamela (1741–42) established the propriety of relating fiction through letters, which give the fiction an aura of fact and at the same time provide for easy manipulation of point of view. In Brown's hands the epistolary technique is a convention; his use of the device for characterization, for example, goes little further than the intentionally bad grammar in the elder Harrington's letter-within-a-letter to Mr. Holmes (XXXIX) and the breathless dashes which indicate the progressive disintegration of Harrington's mind (LXIV). Nor do Brown's let-
ters attempt to preserve the illusion of being actual correspondence; there is no give and take with letter answering letter.

The importance of the theme of seduction to the plot of the novel also has antecedents in Richardson. The novel begins as though it were going to present the conventional seduction plot. Harrington is bent on removing Harriot from the protection of Mrs. Holmes to a private apartment, and we expect a series of maneuvers in which the rake assails the heroine’s virtue. But Harrington’s reformation comes easily, and the plot leaves the traditional seduction formula. The examination of the evils of seduction is, however, not abandoned. A long footnote in Letter XI relates the evil consequences of the seduction of Eliza Whitman, who as Eliza Wharton was to become the central figure in Hannah Webster Foster’s *The Coquette* (1797). The notorious Ophelia episode (Letters XXI-XXIII and frontispiece), the story of Fidelia (Letters XXVII and XXVIII), and the “History of Maria” (Letter XXXIX) all underline the moral that “seduction is a crime that nothing can be said to palliate or excuse.”

Another voice which echoes through the novel is that of Laurence Sterne and the cult of sentiment and sensibility. In Letter XII a copy
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of Sterne's *Sentimental Journey* sets off a discussion of sentiment. The affected Miss Bourn opines that she has heard that "the bettermost genii never read any sentimental books—so you see sentiment is out of date." But Worthy jumps to the defense of Sterne: "Sentiment out of date—alas! poor Yorick—may thy pages never be soiled by the fingers of prejudice."

"These antisentimentalists would banish thee from the society of all books! Unto what a pitiful size are the race of readers dwindled! Surely these *antis* have no more to do with thee, than the gods of the Canaanites—In character and understanding they are alike—eyes have *they*, but they see not—ears have *they*, but they hear not, neither is there any knowledge to be found in them." Mrs. Holmes has earlier in the novel (Letter VII) quoted from Sterne's *Sentimental Journey*. Even the title of Brown's novel bears the mark of the cult of sensibility. The "power of sympathy" which operates in the denouement of the main plot is a result of Harriot's and Harrington's intuitive emotional awareness of their kinship.

The climax of the main plot in Harrington's suicide betrays a third major literary influence at work in *The Power of Sympathy*, that of

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Goethe’s *Die Leiden des jungen Werthers*. The progressively more and more gloomy letters which picture Harrington’s transformation from disappointed lover to suicide parallels the decay of Werther’s sanity. Brown makes the influence explicit when in Letter LXIII Worthy describes the place of Harrington’s death: “A letter that he had written for me, laid unsealed upon the table, and *The Sorrows of Werter* was found lying by its side.” If Richardson, Sterne, and Goethe are important influences on Brown’s novel, there are numerous other minor literary allusions. The book is far from being a primitive work in any way and constantly reflects Brown’s wide reading. Allusions to La Rochefoucault and St. Evremond; to Swift, Addison, Gay, Shakespeare, and Lord Chesterfield; to Noah Webster, Joel Barlow, and Timothy Dwight show the degree to which *The Power of Sympathy* is a literary novel.

The richness of literary allusion in *The Power of Sympathy* shows that it is the product of a sophisticated reader, but the novel is obviously the work of an unsophisticated writer. In important matters of plotting and characterization as well as in details of diction and grammar, Brown’s clumsiness is all too appar-
ent. The variety of resources at his command contained the potential for a fine novel, but the “thinness of realization” \(^23\) meant that his finished product fell far short of greatness. But Brown was a pioneer creating the first American novel. In time, greatness was to come to the novel in America, and *The Power of Sympathy* was the first step in that direction.

THE

POWER OF SYMPATHY
[The Dedication opposite is reproduced photographically from the original edition of 1789. —Ed.]
TO THE
YOUNG LADIES,
of
United Columbia,
These VOLUMES,
Intended to represent the specious CAUSES,
AND TO
Expose the fatal CONSEQUENCES,
OF
SEDUCTION;
To inspire the FEMALE MIND
With a Principle of SELF COMPLACENCY,
AND TO
Promote the ECONOMY of HUMAN LIFE,
Are Inscribed,
With Esteem and Sincerity,
By their
Friend and Humble Servant,

BOSTON, Jan. 1789.  The Author.